

Las Alegrias (II)



Libreto de Partituras

Guitarra Flamenca paso a paso (VIII)

Septiembre, 2002
DL: M-42169-2002

© Copyright Oscar Herrero
www.oscarherrero.com

© RGB Arte Visual S.L.
General Pardiñas 34, oficina 2. Madrid-28001
Tel.(+34) 91431 0945, Fax.(+34) 91431 0987
rgb@rgbartevisual.es
www.flamencolive.com



Une carrière professionnelle très développée qui commence depuis très jeune donne du crédit à son bon talent comme concertiste et compositeur.

Avec seulement 17 ans il offre son premier concert comme soliste et deux années ensuite il devient l'indispensable collaborateur des deux plus grands de la guitare flamenca du moment.

Il continue en solitaire sa marche déjà avec les premières reconnaissances et prix du plus haut niveau dans le monde du Flamenco, Bourdon Minier (Festival de l'Union) La Récompense Nationale de la Guitare Flamenca Jerez de la Frontière, (Cádiz).

Auteur d'une laborieuse méthode d'enseignement schématisée, totalement pionnière dans ce domaine où il souligne un long et juste travail de recherche sur la pédagogie dans la guitare flamenca. Dans son vaste répertoire comme compositeur on trouve diverses œuvres d'étude et de concert : "La Guitare Flamenca Pas à Pas" (série de vidéos) et "Traité de la Guitare Flamenca" (en collaboration avec Claude Worms).

Il jouit de l'énorme privilège d'être le premier professeur de Flamenco donnant ses cours dans des lieux comme la Russie (Conservatoire Tchaïkovsky, Moscou), la Pologne (Académie Chopin, Varsovie), Université de Panama. En étant aussi le premier à exposé un concert flamenco en Islande et même dans certaines des îles de notre archipel Canarien.

Il a récemment présenté son travail "Hechizo" ; dans une tournée par l'Amérique du Sud avec un grand succès et une très bonne critique du public.

À l'occasion de l'exposition de Picasso à Ottawa il se rend en tournée par le Canada avec un choisi programme d'auteurs espagnols et ses compositions propres.

Pendant la Présidence Européenne de l'Espagne il est requis pour offrir plusieurs concerts par diverses villes européennes.

Durant l'année 2000, et à la demande du gouvernement russe, on sollicite sa présence pour inaugurer avec son spectacle le Festival des Palais en San Petersbourg, la Russie.

C'est le musicien espagnol choisi pour faire partie dans les actes de conclusion du retour du Canal de Panama.

Il a porté sa guitare aux théâtres plus prestigieux, depuis le Théâtre de La Opéra du Caire, le Théâtre Real de Madrid ou le Hermitage Théâtre de Saint Petersburg, jusqu'à des scènes de Sydney, Beyrouth, Buenos Aires ou Helsinki. Il a eu l'occasion de présenter ses concerts dans des pays très divers comme les USA, le Brésil, la Jordanie, l'Allemagne, Chili... ;..

Discographie :

- "Torrente" ; (avec la collaboration de Carmen Linares, Serranito, Sara Baras, Javier Barón...)
- "Por Falla" ; (Toast de Guitares avec la guitare classique de Carlos Oramas)
- "Hechizo" ; (Avec Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill..)

On lui caractérise une vision particulière de la musique flamenca en veillant avec soins chaque son, en exprimant avec subtilité cette grande musique qui estampille avec sa guitare.

Óscar Herrero

Una dilatada carrera profesional que comienza desde muy joven avala su talento y buen hacer como concertista y compositor.

Con tan sólo 17 años ofrece su primer concierto como solista y dos años después se convierte en imprescindible colaborador de dos de los grandes de la guitarra flamenca del momento.

Prosigue su andadura ya en solitario con los primeros reconocimientos y galardones del más alto nivel en el mundo del flamenco, Bordón Minero (Festival de La Unión) y Premio Nacional de Guitarra Flamenca en Jerez de la Frontera, Cádiz.

Autor de un laborioso método de enseñanza esquematizada, totalmente pionero en este campo en el que destaca un largo y acertado trabajo de investigación sobre la pedagogía en la guitarra flamenca. En su amplio repertorio como compositor se encuentran diversas obras de estudio y de concierto: "*La Guitarr Flamenca Paso a Paso*" (serie videográfica) y "*Tratado de la Guitarr Flamenca*" (en colaboración con Claude Worms).

Goza del enorme privilegio de ser el primer profesor de flamenco que impartiera sus cursos en lugares como Rusia (Conservatorio Tchaikovsky, Moscú), Polonia (Academia Chopin, Varsovia), Universidad de Panamá. Siendo también la primera exposición de concierto flamenco en Islandia e incluso en algunas de las islas de nuestro archipiélago Canario.

Recientemente ha presentado su trabajo "Hechizo" en una gira por Sudamérica con gran éxito de crítica y público.

Con motivo de la exposición de Picasso en Ottawa presenta su gira por Canadá con un escogido programa de autores españoles y sus propias composiciones.

Durante la Presidencia Europea de España es requerido para ofrecer varios conciertos por diversas ciudades europeas.

En el año 2000, y a petición del gobierno ruso, se solicita su presencia para inaugurar con su espectáculo el Festival de los Palacios en San Petersburgo, Rusia.

Es el músico español elegido para formar parte en los actos de celebración de la reversión del Canal de Panamá.

Ha llevado su guitarra a los mas prestigiosos teatros, desde El Teatro de La Opera de El Cairo, el Teatro Real de Madrid o el Hermitage Theatre de Saint Petersburg, hasta escenarios de Sydney, Beirut, Buenos Aires o Helsinki. Ha tenido oportunidad de presentar sus conciertos en muy diversos países como USA, Brasil, Jordania, Alemania, Chile.....

Discografía:

- "Torrente" (Colaboran Carmen Linares, Serranito, Sara Baras, Javier Barón...)
- "Por Falla" (Brindis de Guitarras con la guitarra clásica de Carlos Oramas)
- "Hechizo" (Con Tino di Geraldo, Xosé Manuel Budiño, Guillermo McGill..)

Le caracteriza una particular visión de la música flamenca cuidando con esmero cada sonido, expresando con sutileza esta gran música que sella con su guitarra.

An extensive concert career which began when he was very young is testimony to his abilities as a composer and concert performer.

At the age of 17 he gave his first concert as a soloist and two years later he became an indispensable collaborator of two of the finest flamenco guitarists at that time.

He continued to advance his solo career, winning the first prizes awarded at the highest level in the world of flamenco; the Bordón Minero (Festival de La Unión) and the National Flamenco Guitar Prize in Jerez de la Frontera, Cádiz.

He is the author of a complete teaching method, an area in which he is an absolute pioneer following an outstanding investigation into the pedagogy of the flamenco guitar. In his ample compositional repertoire one can find contrasting study and concert works: "*La Guitarr Flamenca Paso a Paso*" (series of video) and "*Tratado de la Guitarr Flamenca*" (in collaboration with Claude Worms).

He enjoys the enormous privilege of having been the first flamenco to teach in such places as Russia (Tchaikovsky Conservatory, Moscow), Poland (Chopin Academy, Warsaw), and The University of Panama.

He has also given the first flamenco concerts in Iceland and even in a few of Spain's Canary Islands.

He recently presented his work "Hechizo" on a highly acclaimed tour of South America.

He presented his tour of Canada beginning with the Picasso exhibition in Ottawa, during which he performed selected works by Spanish authors as well as his own compositions.

During Spain's presidency of the European Union he was called upon to give several concerts in various European cities.

At the behest of the Russian government his presence was required to inaugurate the Saint Petersburg Festival of Palaces in 2000.

He is the Spanish musician chosen to take part in the celebrations of the reversion of the Panama canal.

He has taken his guitar to the most prestigious theatres from the Opera of Cairo in Egypt, Madrid's Royal Theatre and the Hermitage Theatre of Saint Petersburg to Sydney, Beirut, Buenos Aires and Helsinki. He has also performed in the U.S.A., Brazil, Jordania, Germany and Chile among other countries.

Discography:

- "Torrente" (with collaborations from Carmen Linares, Serranito, Sara Baras and Javier Barón)
- "Por Falla" (Celebration of Guitars with the classical guitarist Carlos Oramas)
- "Hechizo" (with Tino de Geraldo, Xosé Manuel Budiño, and Guillermo McGill)

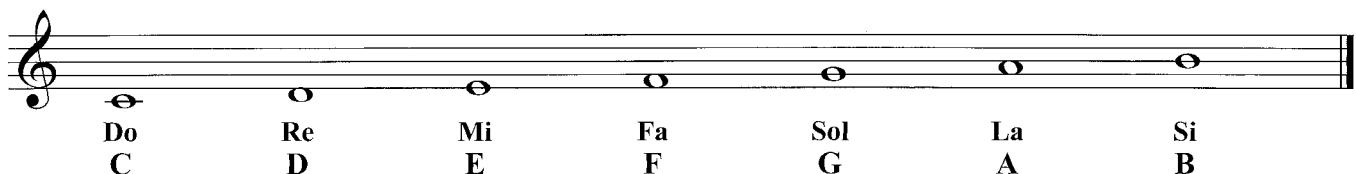
Óscar Herrero has a unique vision of flamenco music, taking care of each note and using his guitar to subtly express this art.

- A L E G R I A “A” -

Í N D I C E - I N D E X

	Página / Page
Signos de notación / Notation signs	1
Cierres	36
Estructuras Rítmicas / Structure Rhythmic	37
Compases rasgueados (A-E7-A-E7-A)	38
Compases rasgueados (A-E7-A)	39
Compases rasgueados (INTRO)	40
Secuencia D-A-E7-A / Sequence D-A-E7-A	44
Melodías 7-8-9 / The melodies 7-8-9	46
Falsetas	48
Remates	59
Llamadas	61
Finales	63

- S I G N O S D E N O T A C I Ó N -



NOTA: Cuando se refiere a acordes y no se indica nada, el acorde es Mayor, ejemplo:
C = acorde de **Do Mayor**; **Cm** = acorde de **Do menor**; **C7** = acorde de **Do séptima**

(Mano derecha) p = pulgar; i = índice; m = medio; a = anular; e = meñique; T = todos

(Mano izquierda) 1 = índice; 2 = medio; 3 = anular; 4 = meñique

① ② ③ ④ ⑤ ⑥ Los números indican la cuerda donde se pisa

* Golpe en la tapa armónica con dedos: a, m

Pos 1, Pos 2, Posición de la mano izquierda sobre el diapasón

I, II, III, IV, Cejilla en el traste donde indica el número romano

$\frac{1}{2}$ I, $\frac{1}{2}$ IV, $\frac{1}{2}$ V, Media cejilla en el traste donde indica el número romano

— Fin de cejilla, **Pos, Ras,** () Opcional

- R A S G U E A D O S -

↑
(p, i, m, a, e)

Rasgueado de graves a agudos con el dedo que se indique

↓ (p, i) Rasgueado de agudos a graves con el dedo que se indique

* ↑ (p, i) Rasgueado de graves a agudos con el dedo que se indique, acompañado de golpe

* ↑ (i, m) Golpe en la parte superior de la tapa armónica seguido de rasgueo con el dedo que se indique

(p m p)

 p a i

 ↓ ↑ ↑

 3

 m i i

 ↑ ↑ ↓

 3

 a m i i

 ↑ ↑ ↓

 e a m i i

 ↑ ↑ ↑ ↑ ↓

 5

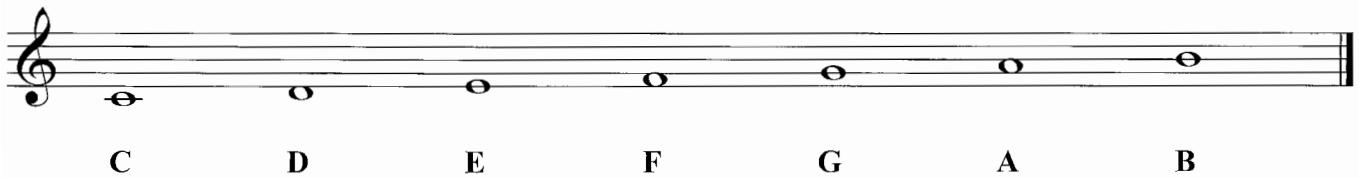
Ras A

Ras 3

Ras 4

Ras 5

- NOTATION SIGNS -



NB: When referring to chords and none is indicated, the chord is Major for example:
C = the chord of **C Major**; **Cm** = **C minor**; **C7** = chord of **C7**

(Right hand) p = thumb; i = index; m = middle; a = ring finger; e = little finger; T = all
 (Left hand) 1 = first finger; 2 = second finger; 3 = third finger; 4 = fourth finger

① ② ③ ④ ⑤ ⑥ The numbers indicate the string which must be struck

* "Golpe" is a tap on the sound board with the ring finger and middle finger....

Pos 1, Pos 2, Position of the left hand on the fret board

I, II, III, IV, Barré on the fret indicated by the Roman numeral

$\frac{1}{2}$ I, $\frac{1}{2}$ IV, $\frac{1}{2}$ V, Half barré on the fret indicated by the Roman numeral

— End of barré, (cejilla) **Pos, Ras,** () Optional

- R A S G U E A D O S - (STRUMMING)

\uparrow
(p, i, m, a, e)

Rasgueados from the bass to the treble strings with the finger indicated

\downarrow (p, i) Rasgueados from the treble to the bass strings with the finger indicated

* \uparrow (p, i) Rasgueados from the bass to the treble strings with the finger indicated accompanied by the "golpe"

* \uparrow "Golpe" on the 'upper' sound board (above the bass strings) followed by the finger indicated
 (i, m)

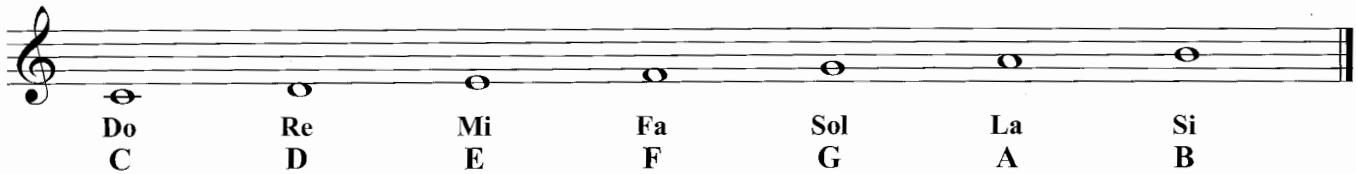
Ras A

Ras 3

Ras 4

Ras 5

- S I G N E S D E N O T A T I O N -



AVIS: Lorsque on se reporte à un accord sans indiquer rien de plus l' accord est majeur, exemple:
C = accord de **Do Majeur**; **Cm** = accord de **Do mineur**; **C7** = accord de **Do septième**

(Main droite) p = pouce; i = index; m = majeur; a = annulaire; e = auriculaire; T = tous

(Main gauche) 1 = index; 2 = majeur; 3 = annulaire; 4 = auriculaire

① ② ③ ④ ⑤ ⑥ Les numeros indiquent la corde où l'on appui

* "Golpe" coup sur table harmonique avec les doigts a, m

Pos 1, Pos 2, Position de la main gauche sur le diapasón

I, II, III, IV, Barré dans la frette où l'on indique le nombre romain

$\frac{1}{2}$ I, $\frac{1}{2}$ IV, $\frac{1}{2}$ V, Demi barré dans la frette où l'on indique le nombre romain

— Fin de capodastre, **Pos, Ras,** () Facultatif

- R A S G U E A D O S -

\uparrow
(p, i, m, a, e)

Rasgueados des cordes graves vers les aiguës avec les doigts indiqué

\downarrow (p, i) Rasgueados des cordes aiguës vers les graves avec les doigts indiqué

* \uparrow (p, i) Rasgueados des cordes graves vers les aiguës avec les doigts indiqué, accompagné d'un "golpe"

\uparrow * "Golpe" donné dans la partie supérieure de la table harmonique suivi d'un rasgueado avec
(i, m) le doigt qui est indiqué

Ras A

Ras 3

Ras 4

Ras 5

CIERRES (C)

Oscar Herrero

Nº 1

Nº 2

Nº 3

Nº 4

Nº 5

Nº 6

Nº 7

Nº 8

- A L E G R I A “C” -

ESTRUCTURAS RÍTMICAS / STRUCTURE RHYTHMIC

COMPASES RASGUEADOS C – G7 – C – G7 – C

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
C			G7	C				G7					C			

COMPASES RASGUEADOS C – G7 – C

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
C			G7										C			

COMPASES RASGUEADOS “INTRO”

COMPÁS 1

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
C													G7			

COMPÁS 2

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
													C			

COMPÁS 3

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
C											(C7)		F			

COMPÁS 4 (SECUENCIA “F-C-G7-C”)

1	2	>	3	4	5	>	6	7	>	8	9	>	10	11	>	12
F				C				G7					C			

COMPASES RASGUEADOS

(C-G7-C-G7-C)

Oscar Herrero

Nº 1

T
e
a
m
i
p
p
i
i
i
i
a

T	0	0	1	1	1	1	1	1	0	0	0	1	1
A	1	1	0	0	0	0	0	0	1	1	0	0	0
B	0	0	0	0	0	0	0	0	0	0	2	2	0
	3	3	3	3	3	3	3	3	3	3	3	3	3

i
i
a
i
i
a
i
T
p*

T	1	1	1	1	1	0	0	0	0	0	1	1
A	0	0	0	0	0	1	1	0	0	0	0	0
B	2	2	2	2	2	2	3	3	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3

Nº 2

T
T
p
T
p
T
T
p
T

T	1	3	0	0	1	0	0	1	1	0	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	3	3	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3

p
T
p
T
p
T
Ras A
p

T	1	1	1	1	0	1	0	0	1	1	0	1
A	0	0	0	0	0	2	2	2	0	0	2	2
B	2	2	2	2	2	3	3	3	3	3	3	3
	3	3	3	3	3	3	3	3	3	3	3	3

COMPASES RASGUEADOS

(C-G7-C)

Nº 1

Ras A

TABULATION:

T	0	0	1	1	1	1	1	1	0	0	1	0	0	1	0
A	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2

TABULATION:

T	0	1	0	0	1	0	0	1	1	0	0	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	0	0	2	2	0	2	3	3	3	3	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Nº 2

Ras A

TABULATION:

T	0	0	0	0	1	1	1	1	1	1	1	0	0	1	1
A	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	3	3	3	3	3	3	3	3	3	3	3
	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2

TABULATION:

T	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	3	3	3	3	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

COMPASES RASGUEADOS (C)

(INTRO)

Oscar Herrero

Ras 5

Nº 1

Guitar Tab:

T	3	3	3	3	3	3	3	3	3	3	3	3	0	0	3	0	0	3	0	0	3	0
A	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Ras A

Guitar Tab:

T	0	3	0	0	3	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1
A	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Ras 5

Guitar Tab:

T	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Ras A

Guitar Tab:

T	0	1	0	0	1	0	0	0	1	1	1	1	1	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Ras 5

TABLATURE:

3	3	3	3	3	3	3	3	3	3	3	3	3	0
1	1	1	1	1	1	1	1	1	1	1	1	1	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3

Ras 5

TABLATURE:

0	0	0	0	0	0	0	1	1	1	1	1	1
1	1	1	1	1	1	1	1	1	1	1	1	1
3	3	3	3	3	3	3	2	2	2	2	2	2
2	2	2	2	2	2	2	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3

Ras 4

TABLATURE:

1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Ras A

TABLATURE:

1	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Nº 2

* i ↓ a ↑ i ↑ i ↓ a ↑ i ↑ * i ↓ a ↑ i ↑ i ↓ a ↑ i ↑

T	3	3	3	0	0	0		3	3	3	0	0	0
A	1	1	1	1	1	1		1	1	1	1	1	1
B	0	0	0	0	0	0		0	0	0	0	0	0

* i ↓ a ↑ i ↑ i ↓ Ras A 3 p ↓ T ↑ p ↓ T ↑ p ↓

T	3	3	3	0		1	1	1	1	1	1	1	1
A	1	1	1	1		0	0	0	0	0	0	0	0
B	0	0	0	0		0	0	0	0	0	0	0	0

Ras A 3 3 p ↓ T ↑ T ↑ * i ↑

T	1	1	1	1	1	1	1	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0

* i ↑ * i ↑ Ras A 3 p ↓ T ↑ p ↓ T ↑ p ↓

T	1	1	0	0	0	0	0	0	0	0	0	0	0
A	0	0	1	1	1	1	1	1	1	1	1	1	1
B	0	0	2	2	2	2	2	2	2	2	2	2	2

i ↓ a ↑ i ↓ a ↑ i ↓ i ↓ i ↓ a ↑ i ↓ a ↑ i ↓ i ↓

T A B T A B T A B T A B T A B T A B

3	3	3	0	0	0	0	3	3	3	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3

i ↓ a ↑ i ↓ i ↓ p ↓ T ↑ p ↓ T ↑ p ↓

I Ras A

T A B T A B T A B T A B T A B T A B T A B

0	0	0	0	1	1	1	1	1	1	1	1	1	1
1	1	1	1	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	3	3	3	3	3	3	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	1	1	1	1	1	1

Ras A 3 p ↓ T ↑ p ↓ T ↑ Ras A 3 p ↓ T ↑ p ↓ T ↑

T A B T A B T A B T A B T A B T A B T A B

1	1	1	1	1	1	1	1	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	0	0	0	0	0	0
3	3	3	3	3	3	3	3	0	0	0	0	0	0
3	3	3	3	3	3	3	3	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3
1	1	1	1	1	1	1	1	3	3	3	3	3	3

Ras A 3 p ↑ * p ↑

T A B T A B T A B T A B T A B T A B T A B

1	1	1	1	1	1	1	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3

SECUENCIA (C)

(F-C-G7-C)

Oscar Herrero

Nº 1 I

p p i m a i m i m

T 1 5 1 3 5
A 3 2 0 1 3
B 3 3 2 0 1 3

Picado

T 0 2 3 0 2 3 0 2 0 1
A 1 3 0 2 3 0 2 3 0 1
B 0 1 3 0 2 3 0 2 3 0 1

Nº 2 I

p a m i p i m a i m i m

T 1 3 5 3 1 0 1 0 1 0 1 3 1 0
A 1 2 3 2 0 1 0 2 0 1 0 1 3 1 0
B 1 3 2 0 1 0 2 0 1 0 1 0 1 3 1 0

Picado

T 1 0 3 1 0 2 0 3 2 0 3 2 3 3 3
A 0 0 0 0 1 1 1 1 0 0 0 0 2 2 2 2
B 1 0 3 1 0 2 0 3 2 0 3 2 3 3 3

Nº 3

p i m a i m p i m a i m

T A B T A B

0 1 0 3 1 0 2 0 1 3 0 3 1 0

2 3 2 3

Picado

T A B T A B

2 0 3 0 2 4 2 1 0 3 2 0 3

Nº 4

3 3 3 4 3 4 3 4 3 4 3 4

p

T A B T A B

2 0 2 3 5 5 5 0

1 3 3 3 3 3 3 3

T↑ * p ↓ T↑ p ↓ T↑ p ↓ T↑

3 4 3 4 3 4 3 4 3 4 3 4 3 4

1 1 1 1 1 1 1 1 1 1 1 1

T A B T A B

5 5 5 3 3 3 3 3 3 3 3 3

MELODIAS 7-8-9 (C)

Oscar Herrero

Nº 1

i

T
A
B

1 3 0 | 1

3 0 2 | 3

Nº 2

T
A
B

1 3 0 | 0 1 0 0

3 0 2 | 3 2 3

Nº 3

T
A
B

0 0 0 | 0 0 0 1

0 0 2 | 3 2 3

Nº 4

Picado

T
A
B

0 1 3 | 0 3 0 1 1 1 1

0 2 3 0 2 3 | 2 2 2 2 2 2

3 3 3 3 | 3 3 3 3

Nº 5

Sheet music for guitar exercise N° 5. The treble clef staff shows a series of sixteenth-note patterns with grace notes and slurs. The bass staff shows tablature with弓头 (bends) and slurs. Dynamics include **p** (piano) and **p.** (pianissimo). A note in the treble staff has a bracket with a circled **3**, and a note in the bass staff has a circled **(*)**.

Nº 6

Sheet music for guitar exercise N° 6. The treble clef staff shows a series of sixteenth-note patterns with grace notes and slurs. The bass staff shows tablature with弓头 (bends) and slurs. Dynamics include **p** (piano) and **p.** (pianissimo). A note in the treble staff has a bracket with a circled **3**, and a note in the bass staff has a circled **4**.

Nº 7

Sheet music for guitar exercise N° 7. The treble clef staff shows a series of sixteenth-note patterns with grace notes and slurs. The bass staff shows tablature with弓头 (bends) and slurs. Dynamics include **p** (piano) and **p.** (pianissimo). A note in the treble staff has a circled **3**, and a note in the bass staff has a circled **2**.

Nº 8

Sheet music for guitar exercise N° 8. The treble clef staff shows a series of sixteenth-note patterns with grace notes and slurs. The bass staff shows tablature with弓头 (bends) and slurs. Dynamics include **p** (piano) and **p.** (pianissimo). A note in the treble staff has a circled **3**, and a note in the bass staff has a circled **2**.

FALSETAS (C)

Oscar Herrero

Falseta 1

Treble clef, 3/4 time signature. The score consists of four measures. Measure 1: Three eighth-note groups of three, each with a horizontal bar above it. Measure 2: Three eighth-note groups of three, each with a horizontal bar above it. Measure 3: Three eighth-note groups of three, each with a horizontal bar above it. Measure 4: Three eighth-note groups of three, each with a horizontal bar above it. The first note of each measure has a vertical line below it. The last measure ends with a dynamic marking 'p' with a downward arrow.

Guitar tablature for Falseta 1:

T	0	2	3	0	3	3	2	0
A	3							
B								

Treble clef, 3/4 time signature. The score consists of five measures. Measures 1-4: Three eighth-note groups of three, each with a horizontal bar above it. Measure 5: A single eighth note followed by a sixteenth note. The first note of each measure has a vertical line below it. The dynamic marking 'p i p' is placed under the first three notes of the first measure.

Guitar tablature for Falseta 1:

T	1	0		2				
A	3	3	2	2	0	0		
B								

Treble clef, 3/4 time signature. The score consists of five measures. Measures 1-4: Three eighth-note groups of three, each with a horizontal bar above it. Measure 5: A single eighth note followed by a sixteenth note. The first note of each measure has a vertical line below it. The dynamic marking '*' is placed above the first note of the fifth measure.

Guitar tablature for Falseta 1:

T	0	2	3	0	2	3	0	2	0
A	3								
B									

Treble clef, 3/4 time signature. The score consists of five measures. Measures 1-4: Three eighth-note groups of three, each with a horizontal bar above it. Measure 5: A single eighth note followed by a sixteenth note. The first note of each measure has a vertical line below it. The dynamic marking 'p' with a downward arrow is placed above the first note of the fifth measure.

Guitar tablature for Falseta 1:

T	1	0		3	A	3	3	2	2	B	0	2	3	0
A	3	3	2	2										
B	0	2	3	0										

Musical score for guitar, measures 1-5. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows a bass line with note heads and stems.

I

T * p T p T p T

Musical score for guitar, measures 6-10. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows a bass line with note heads and stems. Measure 6 includes a dynamic instruction 'I' above the staff.

Musical score for guitar, measures 11-15. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows a bass line with note heads and stems.

p

Musical score for guitar, measures 16-20. The top staff shows sixteenth-note patterns with grace notes. The bottom staff shows a bass line with note heads and stems.

Falseta 2

Musical notation for Falseta 2, measures 1-2. The top staff shows a treble clef, four measures of music with eighth-note patterns, and lyrics "p a m i p i p". The bottom staff is a guitar tab (T-A-B) showing fingerings: 0-1-0-1-0-2-0, 0-2-0, 3-2-0-1.

Musical notation for Falseta 2, measures 3-4. The top staff continues the eighth-note pattern. The bottom staff (T-A-B) shows fingerings: 0-1-0-1-0-2-0, 0-4-3-2-0-1, 0-2-0.

Musical notation for Falseta 2, measures 5-6. The top staff shows a continuation of the eighth-note pattern. The bottom staff (T-A-B) shows fingerings: 0-1-0-1-0-2-0, 0-4-3-2-0-1, 0-2-0.

Musical notation for Falseta 2, measures 7-8. The top staff shows a continuation of the eighth-note pattern. The bottom staff (T-A-B) shows fingerings: 0-1-0-1-0-2-0, 0-4-3-2-0-1, 0-2-0.

Musical notation for Falseta 2, measures 9-10. The top staff shows a continuation of the eighth-note pattern. The bottom staff (T-A-B) shows fingerings: 1-0-0-1-0-2-0, 0-2-0, 3-2-0-1.

Musical notation for Falseta 2, measures 11-12. The top staff shows a continuation of the eighth-note pattern. The bottom staff (T-A-B) shows fingerings: 1-0-0-1-0-2-0, 1-0-0-2-0, 3-2-0-1.

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff above and a guitar neck staff below. The tablature staff shows the strings T (top), A, and B, with fingerings (0, 1, 0, 1, 0) and (0, 2, 0) indicated. The section concludes with a fermata over the last note and an asterisk (*) at the end.

I

Musical score and tablature for section I. The score and tablature are identical to the first section, starting with a treble clef staff and a guitar neck staff. The tablature shows strings T, A, and B with fingerings (0, 1, 0, 1, 0) and (0, 2). The section concludes with a fermata over the last note and an asterisk (*) at the end.

Musical score and tablature for the third section. The score consists of two staves: a treble clef staff above and a guitar neck staff below. The tablature staff shows strings T, A, and B with fingerings (1, 1, 2, 3, 2, 1, 1, 3) and (1, 0, 2, 0, 1, 0, 0). The section concludes with a fermata over the last note and an asterisk (*) at the end.

Picado

Musical score and tablature for the picado section. The score consists of two staves: a treble clef staff above and a guitar neck staff below. The tablature staff shows strings T, A, and B with fingerings (1, 0, 3, 4, 0, 2, 0, 3, 2, 0, 3, 2, 3). The section concludes with a fermata over the last note and an asterisk (*) at the end.

Falseta 2b

Musical score and tablature for the first measure of Alegrias "C". The score shows a treble clef staff with sixteenth-note patterns. The tablature below shows the strings T (top), A, and B. Fingerings 0, 1, 0 and 0, 2, 0 are indicated. A circled 3 is shown above the first two pairs of notes. An asterisk (*) is at the end of the measure.

Musical score and tablature for the second measure of Alegrias "C". The score shows a treble clef staff with sixteenth-note patterns. The tablature below shows the strings T (top), A, and B. Fingerings 0, 1, 0 and 0, 2 are indicated. A circled 3 is shown above the first pair of notes. A dynamic p↑ is above the third measure.

Musical score and tablature for the third measure of Alegrias "C". The score shows a treble clef staff with sixteenth-note patterns. The tablature below shows the strings T (top), A, and B. Fingerings 3, 2, 3 and 0, 2, 0 are indicated. A circled 3 is shown above the first pair of notes. A circled 3 is shown above the last pair of notes.

Musical score and tablature for the fourth measure of Alegrias "C". The score shows a treble clef staff with sixteenth-note patterns. The tablature below shows the strings T (top), A, and B. Fingerings 1, 0, 2, 2, 0 and 3, 2, 0 are indicated. A circled 3 is shown above the first pair of notes. A dynamic p↓ is above the last note.

Falseta 3

Musical notation for Falseta 3, measures 1-5. The notation consists of two staves: a treble clef staff above and a bass staff below. The treble staff has six measures, each starting with a vertical bar line. The first measure contains eighth-note pairs (p, i, a, m, i) with a bracket under the '5' note. The second measure starts with a '5' note. The third measure starts with a '5' note and includes a '4' above the first note. The fourth measure starts with a '5' note and includes a '4' above the first note. The fifth measure starts with a '5' note and includes a '3' above the first note. The bass staff below shows the strings T, A, B, with corresponding fingerings: 0, 0, 0, 0; 1, 1, 1, 1; 3, 3, 3, 3; 5, 5, 5, 5; 5, 5, 5, 5; and 0. Measures are separated by vertical bar lines.

Musical notation for Falseta 3, measures 6-10. The notation consists of two staves: a treble clef staff above and a bass staff below. The treble staff has five measures, each starting with a vertical bar line. The first measure contains eighth-note pairs (3, 3, 3, 3) with a bracket under the '5' note. The second measure contains eighth-note pairs (1, 1, 1, 1) with a bracket under the '5' note. The third measure contains eighth-note pairs (0, 0, 0, 0) with a bracket under the '5' note. The fourth measure contains eighth-note pairs (3, 3, 3, 3) with a bracket under the '5' note. The fifth measure contains eighth-note pairs (3, 3, 3, 3) with a bracket under the '5' note. The bass staff below shows the strings T, A, B, with corresponding fingerings: 2, 0, 3; 3, 3, 3, 3; 0, 2, 3; 3, 3, 3, 3; and 0. Measures are separated by vertical bar lines.

Musical notation for Falseta 3, measures 11-15. The notation consists of two staves: a treble clef staff above and a bass staff below. The treble staff has five measures, each starting with a vertical bar line. The first measure contains eighth-note pairs (0, 0, 0, 0) with a bracket under the '5' note. The second measure contains eighth-note pairs (1, 1, 1, 1) with a bracket under the '5' note. The third measure contains eighth-note pairs (3, 3, 3, 3) with a bracket under the '5' note. The fourth measure contains eighth-note pairs (0, 0, 0, 0) with a bracket under the '5' note. The fifth measure contains eighth-note pairs (1, 1, 1, 1) with a bracket under the '5' note. The bass staff below shows the strings T, A, B, with corresponding fingerings: 3, 0, 2; 3, 3, 3, 3; 0, 3, 0; 1, 1, 1, 1; and 3, 3, 3, 3. Measures are separated by vertical bar lines.

Musical notation for Falseta 3, measures 16-20. The notation consists of two staves: a treble clef staff above and a bass staff below. The treble staff has five measures, each starting with a vertical bar line. The first measure contains eighth-note pairs (5, 5, 5, 5) with a bracket under the '5' note. The second measure contains eighth-note pairs (3, 3, 3, 3) with a bracket under the '5' note. The third measure contains eighth-note pairs (1, 1, 1, 1) with a bracket under the '5' note. The fourth measure contains eighth-note pairs (0, 0, 0, 0) with a bracket under the '5' note. The fifth measure contains eighth-note pairs (0, 0, 0, 0) with a bracket under the '5' note. The bass staff below shows the strings T, A, B, with corresponding fingerings: 3, 2, 0; 3, 1, 1, 1; 0, 3, 2; 0, 0, 0, 0; and 0. Measures are separated by vertical bar lines.

Sheet music for guitar. The top part shows a melodic line with fingerings (e.g., 5, 4, 3) and a bass line. The bottom part is a tablature for the strings T (Treble), A, and B.

Melodic Line Fingerings:

- Measure 1: 5, 5, 5
- Measure 2: 5, 5, 5
- Measure 3: 5, 5, 5
- Measure 4: 5, 5, 5
- Measure 5: 5, 5, 5
- Measure 6: 1, 5, 5, 5, 5, 5

Tablature:

- Measure 1: 0 0 0 0
- Measure 2: 1 1 1 1
- Measure 3: 3 3 3 3
- Measure 4: 5 5 5 5
- Measure 5: 5 5 5 5
- Measure 6: 5

Sheet music for guitar. The top part shows a melodic line with fingerings (e.g., 5, 4, 1) and a bass line. The bottom part is a tablature for the strings T, A, and B.

Melodic Line Fingerings:

- Measure 1: 5, 5, 5
- Measure 2: 5, 5, 5
- Measure 3: 5, 5, 5
- Measure 4: 1, 5, 5, 5, 5, 5
- Measure 5: 5, 5, 5, 5
- Measure 6: 5, 5, 5, 5

Tablature:

- Measure 1: 3 3 3 3
- Measure 2: 1 1 1 1
- Measure 3: 3 3 3 3
- Measure 4: 5 5 5 5
- Measure 5: 5 5 5 5
- Measure 6: 3 3 3 3

Sheet music for guitar. The top part shows a melodic line with fingerings (e.g., 5, 4) and a bass line. The bottom part is a tablature for the strings T, A, and B.

Melodic Line Fingerings:

- Measure 1: 5, 5, 5
- Measure 2: 5, 5, 5
- Measure 3: 5, 5, 5
- Measure 4: 5, 5, 5
- Measure 5: 5, 5, 5

Tablature:

- Measure 1: 1 1 1 1
- Measure 2: 1 1 1 1
- Measure 3: 0 0 0 0
- Measure 4: 3 3 3 3
- Measure 5: 3 3 3 3
- Measure 6: 1 1 1 1

Sheet music for guitar. The top part shows a melodic line with fingerings (e.g., 5, 5, 4, *) and a bass line. The bottom part is a tablature for the strings T, A, and B.

Melodic Line Fingerings:

- Measure 1: 5, 5, 5
- Measure 2: 5, 5, 5
- Measure 3: 4, 5
- Measure 4: (*)

Tablature:

- Measure 1: 0 0 0 0
- Measure 2: 1 1 1 1
- Measure 3: 3 3 3 3
- Measure 4: 0
- Measure 5: 2 0 1

Falseta 4

Musical score and tablature for Falseta 4, measures 1-2. The score shows a treble clef, a key signature of one sharp, and a dynamic marking *p*. The tablature below shows the strings T, A, and B with fingerings: 0-5-0-5-0, 3-1-0, 2-0, 3-2, 0, 0-1-2-3, and 2-0.

Musical score and tablature for Falseta 4, measures 3-4. The score shows a treble clef, a key signature of one sharp, and a dynamic marking *tr*. The tablature below shows the strings T, A, and B with fingerings: m-a-Picado, 0-1-0-3-1-0, 3-2, 1, 3-0-2-3-0-2-0.

Musical score and tablature for Falseta 4, measures 5-6. The score shows a treble clef, a key signature of one sharp, and a dynamic marking *(tr)*. The tablature below shows the strings T, A, and B with fingerings: 0-1-3-0-2-3-0-2-1, 0-2-1-0-3-1-0-3-1-0-3-1.

Musical score and tablature for Falseta 4, measures 7-8. The score shows a treble clef, a key signature of one sharp, and a dynamic marking *p*. The tablature below shows the strings T, A, and B with fingerings: 5-3-1-0-3-1-0-2-0-3-2-0, 1-0-0-0-0-1-1-1-0-0-0-0-2-2-2-2-3-3-3-3-3-3-3-3.

Falseta 5

III

p i p

T 1 3 5 | 3 4 3 5 6
A |
B 3 5 7 7 | 5 3 5

T 0 1 3 | 1 0 1 3 5
A |
B 2 3 5 5 | 3 2 0

$\frac{1}{2}$ V

T 0 1 3 | 5 6 5 7 8
A 2 3 5 | 7
B

T 7 5 7 6 7 5 4 5 | 4 3 4 2 4 3 4
A |
B 0

I

T 1 4 2 5 3 1 5 3 1 | 0 1 0 3 1 0 3 1 0

A 3 0

B 1 3 0

III

T 3 4 3 6 5 3 5 4 3 | 1 3 0 0 2 2

A 3 0

B 3 3 0

T 1 3 5 3 5 7 | 2 0 3 0 2 0 1 2 3 0 1 3

A 3 3 5 5 7 2 0 3 0 2 0 1 2 3

B 3 0

Picado

T 5 3 1 0 3 1 0 2 0 3 2 0 | 3

A 3 0

B 3 0

Falseta 6

Falseta 6

TAB FINGERINGS: 0, 3, 0, 3, 4, 0 | 2, 0, 3, 0, 2, 0, 1, 0

III

Ras A

Ras A

TAB FINGERINGS: 3, 1, 3; 3, 1, 4, 1; 3, 1, 2

p

Ras A

TAB FINGERINGS: 1, 4, 2; 1, 2, 1, 4, 3, 2; 1, 1, 3; 2, 1, 2, 1

p

Ras A

TAB FINGERINGS: 4, 2, 1; 3, 2, 1, 3; 2, 1, 3; 3, 2, 1, 3; 2, 1, 3

p

p i p

Pos 5

Musical notation for guitar, Treble clef, common time. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 5 starts with a bass note (B) followed by eighth-note patterns. A dynamic marking 'p' with an upward arrow is above the 3rd measure. The word 'Picado' is written below the staff.

Guitar tablature (T-A-B) for measures 1-4. The top line shows the treble clef and common time. The tablature below shows the strings T (Treble), A, and B. Fingerings are indicated above the strings: 1, 4, 2, 3; 0, 7; 2, 0, 3; 0, 1, 0, 3; 0, 2, 0.

Musical notation for guitar, Treble clef, common time. Measures 5-6 show eighth-note patterns with slurs and grace notes.

Guitar tablature (T-A-B) for measures 5-6. The top line shows the treble clef and common time. The tablature below shows the strings T (Treble), A, and B. Fingerings are indicated above the strings: 3, 2, 1, 0; 2, 1, 0, 3; 2, 1, 0, 4; 3.



Oscar Herrero, 1983 Foto: Ricardo Márquez

REMATES (C)

Oscar Herrero

Nº 1

T
A
B

3 0 1 1 1
1 0 0 0 0
2 2 0 0 0
3 3 3 3 3

0 1 2 3 4 0 1 2

Picado

T
A
B

3 4 0 1 2 3 4 0 1 2 3 0 1
3 4 0 1 2 3 4 0 1 2 3 0 1

Ras A

Nº 2

T
A
B

1 1 1 1 0 0 0 0 1 1 1 1
0 0 0 0 0 0 0 0 0 0 0 0
3 3 3 3 2 2 2 2 2 2 2 2

0 1 2 1 0 3 0 2 0 1 3 0
3 3 3 3 2 2 2 2 2 2 2 2

Picado

T
A
B

1 0 3 1 0 2 1 0 3 2 0 4 3 2 3

Nº 3

Musical notation for guitar position 3. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (1, 3, 5, 7) and dynamic markings (p). Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

Continuation of the musical notation for guitar position 3. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (1, 3, 5, 7) and dynamic markings (p). Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

Continuation of the musical notation for guitar position 3. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (1, 3, 5, 7) and dynamic markings (p). Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

Continuation of the musical notation for guitar position 3. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (1, 3, 5, 7) and dynamic markings (p). Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

Nº 4

Pos 5 Pos 3

Musical notation for guitar positions 5 and 3. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (0, 0, 0, 0, 1, 1, 2, 2, 3, 3) and dynamic markings (p). The label "Alzapúa" is present. Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

Ras A

Musical notation for Ras A. The top staff shows a treble clef and a 4/4 time signature. The bottom staff shows a standard six-string guitar tablature with strings T, A, and B. The tablature includes fingerings (0, 0, 0, 0, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3) and dynamic markings (p). The label "Picado" is present. Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note (3) followed by eighth-note pairs.

LLAMADAS (C)

Oscar Herrero

Nº 1

T 3 T 3 Ras A 3 I 3 III 3

T 1 0 1 0 1 0 1 0 1 0 1 1 1 1 1 1
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 3 2 0 3 2 2 2 2 3 3 3 3 3 3 3 3

IV i * III i * p Ras A 3

T 4 3 3 3 0 0 0 1 1 1 1 0
A 4 3 4 4 0 0 0 0 0 0 0 0
B 6 5 5 5 2 2 2 2 3 3 3 3 3

Ras A

Nº 2

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

T 0 2 1 0 4 0 1 0 0 0 0 0 0 0 0 0
A 0 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3
B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Nº 3

T	0	0	0	0	0
A	0	0	0	0	0
B	2	3	3	3	1

T	4	1	1	1	1	1
A	5	0	0	0	0	0
B	5	2	2	2	2	2

Nº 4

T	1	0	0	0	0	0	0	1
A	0	0	0	0	0	0	0	0
B	1	0	0	0	0	0	0	0

T	1	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0
B	2	3	3	3	3	3	3	3

FINAL (C)

Oscar Herrero

I

Nº 1

T A B

1 1 1 1 1 1 1 | 3 3 3 3 3 3 3

2 2 2 2 2 2 2 | 4 4 4 4 4 4 4

3 3 3 3 3 3 3 | 5 5 5 5 5 5 5

3 3 3 3 3 3 3 | 5 5 5 5 5 5 5

1 1 1 1 1 1 1 | 3 3 3 3 3 3 3

IV

III

Ras A

T A B

4 3 3 | 0 0 0 | 0

4 4 4 | 0 0 0 | 0

6 5 5 | 2 2 2 | 2

6 5 5 | 3 3 3 | 3

4 3 3 | 3 3 3 | 3

Nº 2

Ras 4

T A B

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

1 1 1 1 1 1 1 1 | 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 | 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5

0 | 0 0 0 0 0 0 0 | 0

III

T A B

3 2 | 3 3 | 0 0 0 | 0

4 3 | 4 3 | 2 2 2 | 2

5 3 | 5 3 | 3 3 3 | 3

Nº 3

I Ras A 3 III T ↑ IV * p↑ I Ras A 3 III T ↑ IV * p↑

T A B T A B T A B T A B T A B T A B

1	1	1	1	3	4	1	1	1	1	3	4
1	1	1	1	3	4	1	1	1	1	3	4
2	2	2	2	4	4	2	2	2	2	4	4
3	3	3	3	5	6	3	3	3	3	5	6
3	3	3	3	5	6	3	3	3	3	5	6
1	1	1	1	3	4	1	1	1	1	3	4

III * p↑ p↓ p↑ *

T A B T A B

3	3	0	1								
3	3	1	0								
4	4	0	0								
5	5	2	3								
5	5	3	3								
3	3	3	3								

Nº 4

T A B T A B T A B T A B T A B

3	2	5	6	5	6	8					
2	0	4	5	4	5	7					
2	4	2	3	2	3	0					

T A B T A B

1	2	3	0	1	0	2	3				
---	---	---	---	---	---	---	---	--	--	--	--

CIERRES (A)

Oscar Herrero

Nº 1

T
A
B

Nº 3

T
A
B

Nº 5

T
A
B

Nº 7

T
A
B

- A L E G R I A “A” -

ESTRUCTURAS RÍTMICAS / STRUCTURE RHYTHMIC

COMPASES RASGUEADOS A – E7 – A – E7 – A

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
A		E7	A			E7			A		

COMPASES RASGUEADOS A – E7 – A

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
A		E7							A		

COMPASES RASGUEADOS “INTRO”

COMPÁS 1

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
A									E7		

COMPÁS 2

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
E7									A		

COMPÁS 3

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
A							(A7)		D		

COMPÁS 4 (SECUENCIA “D-A-E7-A”)

1	2	> 3	4	5	> 6	7	> 8	9	> 10	11	> 12
D			A			E7			A		

COMPASES RASGUEADOS

(A-E7-A-E7-A)

Oscar Herrero

Nº 1

The music is in 3/4 time, key signature of two sharps. The first measure shows a 'T' (upstroke) followed by a '3' (three strokes). The second measure shows a 'T' (upstroke) followed by a '3' (three strokes). The third measure is a rest. The fourth measure is marked with an asterisk (*). The fifth measure shows 'i' (downstroke), 'a' (upstroke), 'i' (downstroke), 'a' (upstroke), 'i' (downstroke), 'a' (upstroke), 'i' (downstroke), 'i' (downstroke). The tablature below shows the strings T, A, B.

The music is in 3/4 time, key signature of two sharps. The first measure shows 'T' (upstroke), 'p' (pizzicato), 'T' (upstroke), 'p' (pizzicato), 'T' (upstroke). The second measure shows a '3' (three strokes). The third measure shows a '3' (three strokes). The fourth measure shows a '3' (three strokes). The tablature below shows the strings T, A, B.

Nº 2

The music is in 3/4 time, key signature of two sharps. The first measure shows a '3' (three strokes). The second measure shows 'i' (downstroke), 'p' (pizzicato), 'p' (pizzicato). The third measure shows a '3' (three strokes). The tablature below shows the strings T, A, B.

The music is in 3/4 time, key signature of two sharps. The first measure shows a '3' (three strokes). The second measure shows a '3' (three strokes). The third measure shows a '3' (three strokes). The fourth measure shows a '3' (three strokes). The fifth measure shows a '3' (three strokes). The tablature below shows the strings T, A, B.

COMPASES RASGUEADOS

(A-E7-A)

Nº 1

T A B

0	0	0	0	0	0	0	0
2	1	0	1	0	1	0	1
2	1	0	1	0	1	0	1
2	1	0	1	0	1	0	1
0	0	0	0	0	0	0	0

T A B

0	0	0	0	0	0	0	0
0	1	1	1	2	2	2	2
0	0	0	0	2	2	2	2
2	0	2	2	0	0	0	0

Nº 2

T A B

0	0	0	0	0	0	0	0
2	2	4	2	2	1	1	1
2	2	2	2	0	0	0	0
0	0	2	2	2	2	2	2
0	0	0	0	0	0	0	0

T A B

0	0	0	0	0	0	0	0
1	1	1	1	1	2	2	2
0	0	0	0	0	2	2	2
2	2	2	2	2	0	0	0

COMPASES RASGUEADOS (A)

(INTRO)

Oscar Herrero

Nº 1

Ras A

Ras A

Sheet music and tablature for the first section of "Alegrias 'A'". The music consists of six measures of eighth-note patterns. The tablature below shows the strings T (top), A, and B. Fingerings and dynamics are indicated above the staff.

Tablature (T-A-B) for the first section:

T	0	2	0	0	2	0	0	2	0	0	2
A	2	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	2	2	2	2

Sheet music and tablature for the second section of "Alegrias 'A'". The music starts with a single eighth note followed by a series of sixteenth-note patterns. The tablature below shows the strings T, A, and B. Fingerings and dynamics are indicated above the staff. The section is labeled "Ras A".

Tablature (T-A-B) for the second section:

T	0	2	3	3	0	0	2	3	3	2	2
A	2	0	0	0	0	0	2	2	2	2	2
B	2	2	2	2	2	2	0	0	0	0	0

Sheet music and tablature for the third section of "Alegrias 'A'". The music features eighth-note chords and sixteenth-note patterns. The tablature below shows the strings T, A, and B. Fingerings and dynamics are indicated above the staff. The section is labeled "Ras A".

Tablature (T-A-B) for the third section:

T	2	2	2	2	1	2	2	0	0	0	0
A	3	3	3	3	2	3	3	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0

Sheet music and tablature for the fourth section of "Alegrias 'A'". The music includes eighth-note chords and sixteenth-note patterns. The tablature below shows the strings T, A, and B. Fingerings and dynamics are indicated above the staff.

Tablature (T-A-B) for the fourth section:

T	0	0	0	0	0	0	0	0	0	0	0
A	7	7	7	7	7	7	2	2	2	2	2
B	6	6	6	6	7	7	0	0	0	0	0

Nº 2 Ras 4

0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0
 T 2 2 2 2 2 2 2 2 2 2 | 0 0 0 0 0 0 0 0 0 0
 A 2 2 2 2 2 2 2 2 2 2 | 6 6 6 6 6 6 6 6 6 6
 B 2 2 2 2 2 2 2 2 2 2 | 7 7 7 7 7 7 7 7 7 7

Musical score for guitar with tablature below it. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a time signature of common time. It features sixteenth-note patterns and various dynamic markings: a crescendo (*), piano (p), forte (T), and a fermata. The bottom staff is a tablature for a six-string guitar, showing fingerings (e.g., 4, 3, 1, 2) and string numbers (e.g., 0, 7, 6). The tablature is divided into measures by vertical bar lines.

Ras 4

1 2 3 1 2 3

T 5 5 5 5 5 5 5 5 5
A 6 6 6 6 6 6 6 6 6
B 7 7 7 7 7 7 7 7 7

T 0 0 0 0 0 0 0 0 0
A 5 5 5 5 5 5 5 5 5
B 6 6 6 6 6 6 6 6 6

2 3 1 4 2 1

T 0 0 0 0 0 0 0 0 0
A 5 5 5 5 5 5 5 5 5
B 6 6 6 6 6 6 6 6 6

2 3 1 4 2 1

T 0 0 0 0 0 0 0 0 0
A 5 5 5 5 5 5 5 5 5
B 6 6 6 6 6 6 6 6 6

Ras A

3 m p* p p* p p*

T 0 0 0 0 0 2 2 2 2
A 3 3 3 3 3 3 3 3 3
B 2 2 2 2 2 2 2 2 2

2 4 3 1

T 0 0 0 0 0 2 2 2 2
A 3 3 3 3 3 3 3 3 3
B 2 2 2 2 2 2 2 2 2

2 1 0 2 2 1 0 2

T 0 0 0 0 0 2 2 2 2
A 2 1 0 2 2 1 0 2 2
B 2 2 2 2 2 2 2 2 2

SECUENCIA (A)

(D-A-E7-A)

Oscar Herrero

Nº 1

$\frac{1}{2}$ II

Musical notation and tablature for guitar. The notation shows eighth-note patterns with lyrics: "p i m a p i m a i m i m". The tablature shows fingerings: T (2, 3), A (0, 2), B (4, 2). The measure ends with a repeat sign.

Nº 2

$\frac{1}{2}$ II

Musical notation and tablature for guitar. The notation includes grace notes and slurs. The tablature shows fingerings: T (3, 2, 0, 2, 1, 4, 2, 0, 4, 2, 0, 4), A (0, 2, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4), B (0, 2, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4).

Pos 2

i

p*

Musical notation and tablature for guitar. The notation includes grace notes and slurs. The tablature shows fingerings: T (2, 4, 2, 2, 4, 2, 0, 4, 2, 0, 2, 0, 0, 4, 2), A (0, 2, 2, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2), B (0, 2, 2, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2).

Nº 3 Pos 2

Picado

T
A
B

T
A
B

Nº 4

p i p

T
A
B

i
↓

p ↑

T
A
B

MELODÍAS 7-8-9 (A)

Oscar Herrero

Nº 1

Nº 2

Nº 3

Nº 4

Nº 5

Nº 6

Nº 7

Nº 8

FALSETAS (A)

Oscar Herrero

Falseta 1

Musical score for Falseta 1. The top staff shows a treble clef, 3/4 time, and a key signature of three sharps. The notes are grouped by measure with a '3' above each group. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings (p, i, p) and positions (0, 4, 2, 0, 4).

Continuation of Falseta 1. The key signature changes to four sharps. The notes are grouped by measure with a '3' above each group. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings (0, 4, 2, 0, 1, 2) and positions (0, 4, 2, 0, 1, 2).

Continuation of Falseta 1. The key signature changes back to three sharps. The notes are grouped by measure with a '3' above each group. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings (0, 4, 2, 0, 2, 4, 2) and positions (2, 4, 0, 2, 4, 2).

Final continuation of Falseta 1. The key signature is three sharps. The notes are grouped by measure with a '3' above each group. The bottom staff is a guitar tab with strings T, A, and B, showing fingerings (0, 4, 2, 0, 2, 4, 2) and positions (0, 2, 4, 0, 2, 4).

Falseta 2

Alzapúa

(*)

Alzapúa

(*)

Alzapúa

(*)

Falseta 3

TAB: 2 3 0 2 0 0 | 1 2 0 2 0 0

Ras A

TAB: 2 3 0 2 0 3 2 0 | 1 0 0 0 0 0 0 0
1 1 1 1 0 0 0 0
2 2 2 2 0 0 0 0

TAB: 1 2 0 2 3 0 2 3 | 3 2 0 2 1 4 0 2 4

TAB: 1 0 0 3 0 3 2 0 1 | 2 0

Picado

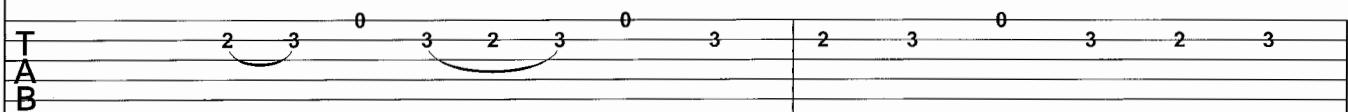
1/2 II

Pos 2

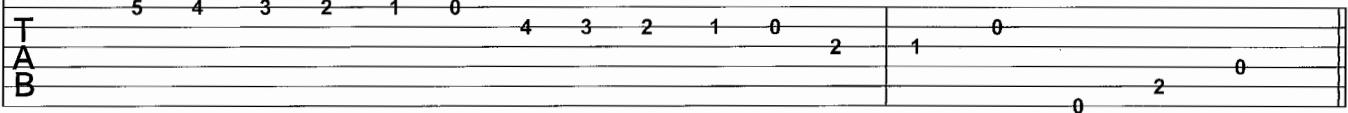
Falseta 4**Pos 2**



Picado

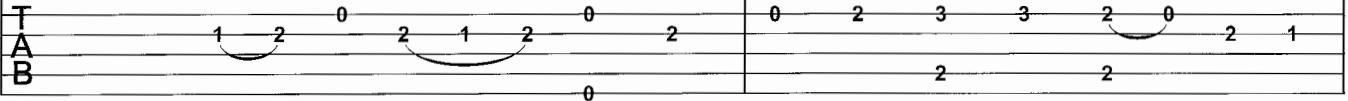




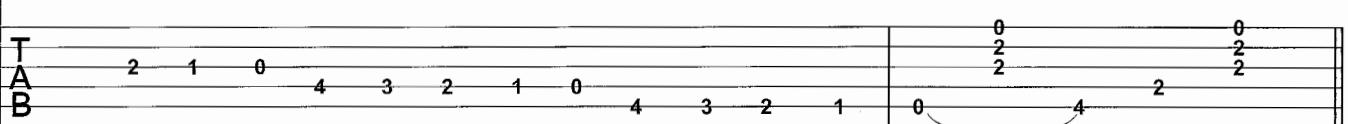




Picado







1 4 2 4 2 4 2

Picado

T A B

2 4 2 4 2 | 0 2 4 2 0 2 4 2 0 | 4 2 0 1 2

T A B

3 4 0 1 2 3 4 | 0 1 2 3 4 | 0

1/2 II

p i m a i m Picado

Pos 2

T A B

0 2 3 5 2 5 | 2 4 5 4 2 | 0 4 2 0 5 4 3 2 0 | 3 2 0

T A B

2 1 0 4 3 2 1 0 | 4 3 2 1 | 0

Falseta 5

p i a m i

T A B

0 0 0 0 2 2 2 2 4 4 4 4 5 5 5 5 4 4 4 4 2 2 2 2

4 0 2 4 2 0 0 0 0 2 0 1

(*)

T A B

0 0 0 0 3 3 3 3 2 0 0 0 0 2 0 1

T A B

3 3 3 3 0 0 0 0 2 2 2 2 4 4 4 4 2 2 2 2 0 0 0 0

(*)

T A B

3 3 3 3 2 2 2 2 0 0 0 0 0 0 2 2

Musical notation and fingerings for measures 1-6. The notation consists of six groups of five eighth notes each, starting with a bass note. Fingerings (1, 2, 3, 4) are indicated above the notes. The bottom staff shows the strings T (Treble), A, and B, with corresponding fingerings (1, 2, 3, 4) below them.

Musical notation and fingerings for measures 7-12. The notation consists of six groups of five eighth notes each, starting with a bass note. Fingerings (1, 2, 3, 4) are indicated above the notes. The bottom staff shows the strings T (Treble), A, and B, with corresponding fingerings (1, 2, 3, 4) below them. Measure 11 includes dynamic markings: a bass dynamic (p) and a soprano dynamic (p).

Musical notation and fingerings for measures 13-18. The notation consists of six groups of five eighth notes each, starting with a bass note. Fingerings (1, 2, 3, 4) are indicated above the notes. The bottom staff shows the strings T (Treble), A, and B, with corresponding fingerings (1, 2, 3, 4) below them.

Musical notation and fingerings for measures 19-24. The notation consists of six groups of five eighth notes each, starting with a bass note. Fingerings (1, 2, 3, 4) are indicated above the notes. The bottom staff shows the strings T (Treble), A, and B, with corresponding fingerings (1, 2, 3, 4) below them. Measure 23 includes dynamic markings: a bass dynamic (p) and a soprano dynamic (p).

Falseta 6

Pos 4

T A B

T A B

$\frac{1}{2}$ II {^B_G^D}

T A B

T A B

Pos 4

Pos 4

Treble clef, 3 sharps, dynamic *p*.

Fretboard positions: T (6, 7, 0), A (7, 6, 6), B (0).

Pos 4

Pos 4

Treble clef, 3 sharps, dynamic *p*.

Fretboard positions: T (4, 6, 5, 5, 7, 7), A (7, 5, 3, 2), B (0).

 $\frac{1}{2}$ II

$\frac{1}{2}$ II

Treble clef, 3 sharps, dynamic *p*.

Fretboard positions: T (2, 5, 4, 2, 5, 3, 5, 7), A (2, 5, 4, 2, 5, 3, 5, 7), B (0).

p

Treble clef, 2 sharps, dynamic *p*.

Fretboard positions: T (2, 0, 1, 0, 2, 1, 2), A (2, 0, 1, 0, 2, 1, 2), B (1, 0, 2, 1, 2).

REMATES (A)

Oscar Herrero

Nº 1 $\frac{1}{2}$ II

T
A
B

2 4 6 2 6 2 4 | 0 2 4 1 4 1 2 4 2 1

T
A
B

0 0 0 0 | 1 1 1 1

4 4 2 4 2 0 4 2 | 0 0 2 0

Nº 2

T
A
B

4 2 1 4 2 1 4 2 1 4 2 0 | 4 2 0 4 2 0 4 2 0 2

T
A
B

0 0 2 0 4 2 0 4 2 | 0 2 2 0 2 2 0

Nº 3

Nº 4

Picado

LLAMADAS (A)

Oscar Herrero

Ras A

Nº 1

TABULATION FOR TRES (BASS CLEF):

2	2	2	2	2	2	2	2	2	2	2	0
3	3	3	3	3	3	3	3	3	3	3	3
T	1	1	1	1	1	1	1	1	1	1	0
A	0	0	0	0	0	0	0	0	0	0	0
B	2	2	2	2	2	2	2	2	2	2	0
	0	0	0	0	0	0	0	0	0	0	0

TABULATION FOR TRES (BASS CLEF):

0	0	0	0
0	0	0	2
T	1	1	2
A	0	0	2
B	2	2	0
	0	0	0

Nº 2

TABULATION FOR TRES (BASS CLEF):

0	0	0	0
1	0	1	1
T	0	0	0
A	0	0	2
B	0	0	0
	0	0	0

TABULATION FOR TRES (BASS CLEF):

0	0	0	0
1	0	1	2
T	0	0	0
A	2	4	0
B	4	2	2
	0	0	0

Nº 3

T	2	0	0	0
A	2	2	0	0
B	2	2	1	1
	0	0	0	0
	0	0	0	0

T	0	0	0	0
A	2	1	1	1
B	3	0	0	0
	3	2	2	2
	2	2	2	2
	1	0	0	0

Nº 4

Ras A

T	0	0	0	0
A	1	1	1	1
B	2	2	2	2
	0	0	0	0
	0	0	0	0

T	0	2	4	0
A	4	0	2	4
B	2	2	0	2

FINAL (A)

Oscar Herrero

Nº 1 Ras 5

T
A
B

T
A
B

Nº 2 Ras 4

T
A
B

T
A
B

Nº 3 **Ras A**

6 6

p ↓ T ↑ i ↑ i ↑ p ↑ p ↓

T A B

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	5	4	5	5
2	2	2	2	2	2	2	2	2	2	2	2	2	6	5	6	6
0	0	0	0	0	0	0	0	0	0	0	0	0	7	6	7	7
2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0

p ↑ p ↑

T A B

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2
0	2	0	2	0	2	0	2	0	2	0	2	0	0	0	0	0

Nº 4 **Ras 4**

V i ↓ i ↓ V p ↑ IV p ↑

T A B

0	0	0	0	0	0	0	0	0	5	0	5	0	4	5	4	5
7	7	7	7	7	7	7	7	7	7	7	7	7	6	6	4	6
6	6	6	6	6	6	6	6	6	6	6	6	6	7	6	5	6
7	7	7	7	7	7	7	7	7	7	7	7	7	5	7	5	4
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4

II p ↑ p ↑ * p ↑

T A B

2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	1	1	1	1	1	1	1	1	1	1	1	1	2	1	2	1
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	2	2	2	2	2	2	2	2	2	2	2	2	0	2	0	2
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



RGB ARTE VISUAL

rgb@rgbartevisual.es ◆ www.flamencolive.com